

## New Portrait by Howard Chandler Christy



"MRS. H. M. ROBERTS" By HOWARD CHANDLER CHRISTY  
In the artist's exhibition of recent portraits at the galleries of N. Knoedler & Co.

## SALON D'AUTOMNE TO SHOW COOKERY

Cookery to Be Classed as One of the Fine Arts at Its Next Exhibition, Which Opens Nov. 1

PARIS—The galleries are reopening the season with a few unimportant shows. The only event of any outstanding interest in the near future is the Salon d'Automne, whose jury is sitting at the time of writing. Its severity is unusually ferocious, so it is whispered. The opening day will be Nov. 1.

The novelty it has up its sleeve this year is a section devoted to cooking, on the principle that this is also one of the fine arts. Since Walter Pater classified murder among the fine arts some people may be justified in classing present-day cooking under the head of murder.

Cooks, restaurant and hotel-keepers, armers, wine growers are all taking art, and trades connected with the table, such as furniture, linen, porcelain, glassware, plate, etc., will be featured. In short, the art of good eating and good drinking is to be fully covered.

Mr. Fritz R. Vanderpyl who, in the *petit Parisien*, writes on both art and astronomy, should be appointed president of this section. —H. S. C.

## DENIES BRITAIN CAN STOP ART EXPORTS

Sir Joseph Duveen Says No Embargo Will Be Ordered and Economic Laws Must Prevail

Before sailing for New York on the Aquitania on Oct. 13, Sir Joseph Duveen said to the London correspondent of *The New York Herald*: "Nothing can be done to prevent pictures or other art works going to America—you can't block the law of economics. America has got the money, that's all."

"When England was the richest nation, in the XVIIth century, she bought many of her most treasured collections from other European nations. Nor will England, like Italy, put an embargo on exports of works of art from the country."

### Lady Cunard Quits Tate Gallery

LONDON—As a result of the refusal of the Tate Gallery committee to accept a portrait by Sir John Lavery of his wife, offered to the gallery by Lady Cunard, who is a member of the committee, she has resigned. Lady Cunard says: "One cannot permit an artist of Lavery's distinction and age to be insulted like that."

## PHILADELPHIA ART CONGRESS IN ACTION

### Urge Completion of the New Museum—Has a Comprehensive Program for City's Artistic Life

PHILADELPHIA—The Philadelphia Congress of Art had its first meeting at the Art Alliance when the constitution as submitted by the committee was adopted with amendments. The new name, after several were considered, was finally adopted, and the purpose succinctly expressed as "the artistic advancement of Philadelphia."

The membership is limited to art organizations or to art departments and committees of organizations, which later clause will enable the Union League, the City Club, the Locust Club and other influential organizations to give the Congress weighty support.

Among the first things taken up was the need for urgency in raising the loan of \$2,000,000 just ratified at the polls by the people for the construction and completion of the new Art Museum. This point was stressed by Eli Kirk Price, of the Park Commission.

Andrew Wright Crawford, secretary of the Art Jury, addressed the meeting on the advisability of backing the Chestnut Street Businessmen's Association in its campaign to abolish overhanging signs. Dr. A. H. Quinn, of the University of Pennsylvania, made a plea for a big dramatic offering at the time of the Sesqui-Centennial. Already through the moral suasion of the Congress plans are being consummated for erecting a permanent home for the Philadelphia Orchestra.

Included in the program for the season are lectures to put the purpose, aims and plans of the Congress of Art before the people. To do this an evening in the Philadelphia Forum will be allotted to the Congress later in the season, and a will be made of radio. Support for the new movement has come from such different organizations as the Engineers' Club, the Sketch Club and the Musical Associations. Several thousand voters, with an organized means of making their opinions heard and acted upon, are represented in the organizations whose delegates sit in this Congress of Art.

At the first meeting John F. Braun presided, Clara Mason acting as secretary. Among those present were Richard T. Dooner, president of Art Week Association; Harriet Sartain, of the School of Design for Women; Samuel S. Fleisher, Arthur Judson, Pasquale Farina and delegates from the leading art clubs. —E. L.

### Catacombs and Other Roman Relics Are Found in England

LONDON—Old Roman catacombs have been discovered in the grounds of a Cromwellian house in Essex. Two chambers, a maze of winding passages, ceiling mosaics, burial niches and a small model of a temple have all been found, and it is believed that a still deeper floor underneath is in existence. To this a means of access has not yet been found. A ringed dome, formerly taken to be a well head, surmounts the whole. Furnaces for the melting of metals, clay statuettes of Roman deities, and a number of coins and vessels have been unearthed near the old Roman town of Wroxeter, the ancient Uriconium of the classic era. Excavations are now in progress which are establishing the extent of the old town, part of the old city wall having been discovered as well as a portion of the basilica.

### Bequest to Liverpool Gallery

LONDON—A valuable collection has been bequeathed to the Walker Art Gallery, Liverpool, by James Smith, of Blundellsands, Lancashire, who died last April. It includes thirty paintings and drawings by Watts, four sculptures by Rodin, three pictures by Monticelli, engravings by Albrecht Dürer, and etchings by Whistler.

### Artist Depicts Actress's Legs

LONDON—C. R. W. Nevinson's latest is a "Portrait of an Actress," depicting nothing more than her legs. The artist's contention is that, the extremities forming so often a more expressive feature than the face, they justify in this case the prominence he has accorded them.

## A Beautiful Bronze by a Young Sculptor



"THE CALL"

By BONNIE MACLEARY

This figure by Bonnie MacLeary is one of three works by her now in the annual exhibition of the National Association of Women Painters and Sculptors in the Fine Arts Building. The

modeling is exceptionally well handled and the composition is vibrant with feeling. The artist has been represented in both the National Academy of Design and in the Pennsylvania Academy of the Fine Arts.

## ART JURY IS DIVIDED BY RHIND'S STATUE

Charles Grafly and Other Official Judges of Philadelphia's Art Will Not Meet With the Mayor

PHILADELPHIA—For the second time recently the Art Jury failed of a quorum to hold a meeting and ratify the Massey Rhind statue of John Wanamaker which it is planned to place in the City Hall plaza facing the Wanamaker store.

It is a pet aim of Mayor Moore to have this work completed before he goes out of office, and for that reason the time element in the contract of award was so short as, in the opinion of Charles Grafly, Paul Cret and others, not to admit of good work on the statue. The mayor was the only one present for the last meeting of the Art Jury.

Arrangements to have an unveiling about Thanksgiving Day proceed, but the jury continues to oppose the plan. Because of this opposition the mayor failed to reappoint Paul Cret to the jury when his term expired in the spring. Mr. Grafly has made a personal inspection of the Rhind statue and reported adversely. Edward T. Stotesbury, Eli Kirk Price and Andrew Wright Crawford, the other members, refuse to make statements on the situation. —E. L.

## Rodin's Home to Be a Museum

PARIS—The villa at Meudon where Rodin lived and died will soon be opened to the public as a museum by M. Bénédite, director of the Luxembourg. Numerous studies of the master are there, notably several busts of Balzac and Hugo. Rodin is buried in the garden.

## PORTRAITS BY BETTS IN ROMANTIC VEIN

Eighteen Canvases in the Artist's First One-Man Show Are Also Decorative — Other Exhibits

Louis Betts has been painting portraits in New York for many years and yet he has never made a one-man show of his work here until the current exhibition in the new Howard Young Galleries, which were formally opened last Monday. In the eighteen canvases assembled, chiefly from the homes of the originals, he has covered nearly the whole range of man's years except that of old age, so that visitors to the galleries may gather a fairly complete impression of the artist's approach to his various human problems and his solutions of them.

That there is a strong note of the romantic in Mr. Betts' nature as well as a supreme decorative feeling is made plain through such lovely evocations as the double portrait of "The Laimbeer Children," the infinitely charming "Boy With Orange" and the bust of "Yvonne," the little daughter of Mr. and Mrs. Guy Péne du Bois.

These elements naturally belong also in his two portraits of the Tucker boys, which suggest favorite outdoor groupings of the XVIIth century British school; in the standing figure of Miss Kathleen Sinclair, and in the idealistic figure "Elizabeth Betts of Wortham," who owes her existence to Mrs. Betts' researches in the genealogy of the family. As a pure piece of figure painting, pretty to distraction, alive to her prim

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finger-tips, swaying her bouffant skirts as she walks across the moorland, Elizabeth is Mr. Betts' masterpiece in this genre and reveals him as the romanticist pure and simple.

How ingrained this quality of romanticism is in him is also shown, but much more subtly in his vivid portrait of Hamlin Garland and again in his bust of his friend and fellow artist, Henry Parton, this last canvas having been painted with brushes dipped in affection as well as color and oil.

In such "official" portraits as that of Henry Eastman, Martin A. Ryerson, Charles L. Hutchison and John G. Shedd, Mr. Betts has centered his interest on the head and face of his originals, the deadly uniformity of the modern man's "morning coat" tending to kill any painter's inspiration and brushwork, as is shown by the verve with which he carried off Mr. Garland's loose and picturesque attire.

Of his purely "society" portraits, the artist is quite at his best in the ingratiating three-quarters seated figure of Miss Alice McDougal and in the standing likeness of Mrs. Howard Young, in which the luxury of a supremely modish costume does not detract from the shrewdly observed countenance that ranks with the Eastman and Garland heads for realistic characterization.

## Five Water Colorists

Five distinguished water colorists appear at their best at the Kraushaar Galleries until Nov. 3, and at least one of the five, George Luks, surpasses anything that he has shown previously. The four others are Maurice Prendergast, Gifford Beal, William Zorach and Reynolds Beal.

Luks' pictures were painted in Pennsylvania, in the mining district near Reading. Enveloped in smoky violets and sooty blacks, they possess a velvet depth that never becomes dull or opaque. At the other extreme of the scale are the sunny marines of Reynolds Beal, painted in the West Indies—a boat sailing past Tortuga and the surf breaking at the foot of the old fort at New Amsterdam.

Gifford Beal brought back from a summer at Rockport several sketches of fishermen hauling in their nets, vigorous, rhythmic and uncompromisingly outlined against a background of bare white paper. Prendergast puts more brilliance into his water colors than his oils and the result is greater animation and vibration, according well with the abundant incident which he depicts. Zorach, always devoted to the elemental, expresses torrential force in his painting of a waterfall, and static power in his mountains.

A fine group of paintings by old masters at the Ehrich Galleries represents most of the countries of Europe during the XVIth and XVIIth centuries. The Spanish Zurbaran is represented by two long panels in life size, one of Abigail, wife of David, and the other of Saint Clara, both of them once in the collection of Zuloaga. Between them hangs one of Constable's sketches for "The Valley Farm" in the National Gallery, London.

There is the portrait of the Bishop Jacques Benigne Bossuet by Lefebvre which was engraved by Nanteuil, and Van Dyck's presentment of Karel van Mallery, the engraver, whose hand the artist has painted with great interest. Albert Cuyp's portrait of Frans van Mieris and his wife is a monumental work, the outdoor background with its

soft clouds presaging the landscape school of the future.

There is a splendid Raeburn, a full length of James Veitch, Lord Elcock, dressed in black and seated by an open window with red draperies. The manner in which the figure sits in the chair in a relaxed attitude in contrast with the nervous force in the clenched hand is handled masterfully.

## Ashworth's Water Colors

As the result of a sketching tour through the Rocky Mountain country near Denver and in New Mexico, G. Bradford Ashworth has painted a group of water colors from which he has selected nineteen for exhibition at the Fakirs' Club through October. The pictures reveal Mr. Ashworth as a man with an assured command of pure wash and a feeling for color. He is keenly alive to the most delicate gradations and at the same time marked by a strength not often seen nowadays in works in this medium.

Since all of his pictures, with the exception of a view of Taos, N. M., are of mountain scenes, it might be expected that they would be monotonous, but they are quite the reverse of this, not alone from the variety of pattern but also from the diversified charm of their color schemes. That this young artist has been affected by the Modernist school to a degree is obvious, but his reaction to it is so reasonably and truly adapted that there is no jarring note in his otherwise academic water colors.

## Tibetan Banners

Tibetan art from the XVIth to the XVIIth century represented by a large group of temple banners and several small gilt-bronze figures forms an unusual exhibition at the Reinhardt Galleries through this month. Perhaps all things Tibetan provoke our curiosity because of the self-chosen isolation of the country, but these paintings hold their own through merit in color and design.

They reflect to a marked degree the art of China and India and that of Persia to some extent, but they still have an unmistakable national character. The bright reds, the green and the lavish use of gold show a child-like love of brilliance, and a very set, although often beautiful, sense of design is more in evidence than the subtle, spiritual quality of the art of the great neighbors of the Tibetans. These banners are painted in a kind of tempera on coarse linen and the draughtsmanship frequently recalls some medieval Book of Hours, for many of the figures (surrounding a central Buddha, Tara, or the many-armed Siva) are in miniature size.

## Landscapes by Mrs. Murphy

Paintings by Nelly Littlehale Murphy are shown at Pratt Institute, Ryerson St., Brooklyn, until Oct. 25. Mrs. Murphy, who comes from Stockton, Calif., studied in the Museum of Fine Arts in Boston and has made many magazine and book illustrations of imaginative subjects for children's stories and fairy tales. Her latest work consists of landscapes, her present exhibition being made up largely of tropical landscapes and flower studies.

## May Mott-Smith Exhibits

Medals and miniatures by May Mott-Smith are shown in Mrs. Ehrich's Gallery at 707 Fifth Ave. until Oct. 31. Her portraits in the former field impress with their freedom of treatment, their insistence on character and a vigor which does not often find its way into the

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## ARCHIPIENKO COMING TO LIVE IN AMERICA

### Famous Modernist Found Berlin Disturbing and Longed for New York's Wonders and Beauties

Alexander Archipenko, Russian Modernist, has arrived in New York, accompanied by Madame Archipenko, bringing with him a large number of his works in stone, marble and porcelain, "sculpto-paintings" in wood, and pictures and drawings.

Mr. Archipenko says that the unsettled situation in Germany is detrimental to the work of an artist. And he longed to get to a country "where the external circumstances are favorable to that peculiar and concentrated state of mind which is necessary for the artist to create."

He wants to see good-tempered men and women, to breathe a placid and contented atmosphere. A happy and prosperous population has time and interest for art, as history has taught, and he believes that the flourishing times for art have been when the material wants of men were satisfied and that the cultural acquisitions of a nation are based on its well-being. He thinks that such conditions exist in America.

In expectation of seeing "the wonders and beauties of greater New York," Mr. Archipenko came sailing over the Atlantic. It is "this huge city with its throng and bustle, its strongly pulsating life" which he thinks will give him the stimulation he is longing for. It is, of course, his wish to make Americans acquainted with his art and style.

There is another of Archipenko's qualities that ought to be mentioned: his aptitude for teaching, which emanates from his systematic and logical mind. To found a school, to have pupils to whom he may transmit the results of his passionate endeavors in the field of art, is among his aims in America. His friends and admirers in Berlin, where he lived for a time, gave him an affectionate farewell.

Mr. Archipenko is staying at the Hotel Astor. He is above medium height, robust, gentle, suave, with a strong Slavic face, and the eager eyes of the artist. When asked how long he was going to stay he answered, "Perhaps forever!" He was recently in Prague, where he executed a bust of President Masaryk of the Czechoslovakian Republic.

## REHN'S GALLERIES WILL OPEN MONDAY

### Large Exhibition Rooms at 693 Fifth Ave. to Show Only Best Paintings by American Artists

Next Monday will see the official opening of New York's newest art galleries, the Rehn Galleries at 693 Fifth Ave. Although Mr. F. K. M. Rehn has been in the picture business during the last two or three seasons at 6 West Fifty-fifth St., where his place was something in the nature of a private gallery, and for several years has been providing American collectors with fine works by native artists, this is the first time that he has had galleries in the full meaning of the term.

Two large exhibition rooms will now be available for the display of paintings, besides private smaller show rooms. Mr. Rehn announces that he will carry out in these larger quarters his policy of specializing only in the best paintings of American artists in whom he personally believes: in other words, that each picture he sells must come up to his own standard of judgment regardless of its saleability to the public.

The new galleries will open with a one-man exhibition by Jerome Myers, comprising a group of twenty-five works. Later in the season there will be an exhibition of new landscapes by Childe Hassam, each a golf subject; one-man shows of the latest work of Van Dearing Perrine, Gari Melchers and Walter Griffin, and two notable group exhibitions—one comprising masterpieces by the great American artists of the past, and the other composed of the finest works obtainable by living American painters.

Another exhibition for which the art world will owe positive thanks to Mr. Rehn will be a display of water colors by Dodge Macknight, which will be the first New York show of works by this brilliant and internationally famous Boston painter.

### New Allied Memorial Planned

LONDON—A committee representing various Franco-British societies has been formed to solicit funds for a great Allied war memorial. It is to take the form of a sanctuary in the neighborhood of Amiens, where the French and British fought together, and this is to be given side chapels wherein the names of the dead will be inscribed. By giving a certain donation to the funds, relatives may have the names of fallen soldiers inscribed in bronze on the walls. Belgium is also co-operating.

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## WOMAN ARTISTS IN ANNUAL EXHIBITION

### Twenty-third Show of the National Association of Women Painters and Sculptors Has 284 Works

Although there are 264 members in the catalogue of the thirty-third annual exhibition of the National Association of Women Painters and Sculptors, which was opened with a formal private view on Oct. 16 in the Fine Arts Building, the show leaves an impression of a general thinness both as to quality and quantity.

Beyond the flower paintings, one portrait and a few figure studies there is no outstanding canvas. Even the famous English painter, Anne Swynnerton, is not particularly impressive with her large symbolical figure, "A Dream of Italy," a rather empty piece of symbolism and decoration. This work and two others by Emma Ciardi, a French artist, have been loaned for the exhibition by the Brooklyn Art Museum.

Three prizes and as many honorable mentions have been awarded by the society this year and of these the two winners in sculpture are the most distinguished. Alice Morgan Wright won the National Arts Club prize of \$100 for her "Medea," a veiled figure having both power and dignity. To Brenda Putnam was awarded the National Association prize of \$50 for sculpture with her graceful and illustrative "Mischiefous Faun," and to Theresa F. Bernstein, the John Clerici prize of \$100 for her spirited humorous group entitled "The Miliners."

First honorable mention went to Paulette van Rockens for her painting of "Independence Hall," the brick walls of which are astonishingly pink in tone; second, to Esperanza Gabay for "The Flowered Wall," a figure of a young girl posed before a background suggested by the title, and third, to Kathryn E. Cherry for her painting "Midwinter," in which the medium rather than the atmosphere is dominant.

Since there were no catalogues of any description ready for the "press view" it is not possible to identify as many works as might be wished, a handicap further weighted down by the apparent lack of system in numbering the pictures.

Among outstanding paintings are Cecil Clark Davis's seated half-length portrait of "Mrs. Stewart," in a scheme of black and tan and one of the most competent pieces of painting in the show; Lee Lufkin Kaula's figure study called "Iris," holding the place of honor on the north wall in the Vanderbilt Gallery; Alice Y. Hinsch's "Docks, Staten Island"; the "Flowers and Fruit" by Alta West Salisbury, and Elizabeth Ingham's "Old Fashioned Flowers."

Flower paintings have always brought out good work among women artists, and this year some notably handsome canvases are shown, including Maud M. Mason's "June," Helen K. McCarthy's brilliant "Spring in the Studio" and Ruth A. Anderson's delicately graceful "Flower Decoration." Shore scenes are the next most interesting group of paintings and among these, as standing out on the walls by the charm of their color and atmosphere, are Alice Judson's "A Coast Town," M. B. Titcomb's "Front Street, Marblehead," Althea H. Platt's "Taking the Boat," Alice G. Locke's "The Crusader's Boat," Susette S. Keast's "Reflections," a brilliant piece of color; Bertha Baxter's "Evening Tide," Harriet Lord's "A Sail on the River," and Katherine N. Lynn's "Resting," a view of a schooner in dock that is admirably handled from a nautical as well as a painter's viewpoint.

Isabel Cohen's study of the nude called "Rosita" is a beautiful piece of color and of modeling in paint. M. Elizabeth Price's "Sunday Night at Chataqua" is a witty presentation of a musical performance. Marjorie Conant's "Decor-

## Worcester Gets a Grigoriev Portrait



PORTRAIT OF ARTIST'S SON By BORIS GRIGORIEV  
Courtesy of the Worcester Museum

The Worcester Museum has purchased this portrait. Director Hemmiker-Heaton says that "the picture is more than a work of realism. The conception of

form if not entirely original, is remarkably fresh and personal, possessing certain modern elements, as well as reaching strong individual qualities in the objects painted."

"tion" employs modern figures in a modern scene very effectively as a purely decorative scheme in flat tones. And Lucy W. Hurry's "The Blue Border" is another clever decorative scheme although the border of the title was not in evidence.

Except for the two prize-winning sculptures and Bonnie MacLeary's graceful and finely modeled "The Call," the works in this division are small and arranged in so monotonously formal a style as to detract from what slight interest they hold. The Academy Room is hung with etchings, water colors and drawings and there are also some miniatures in the show, which is open to the public until Oct. 30.

### Pennell Sells Many Etchings

Joseph Pennell's exhibition of etchings and drawings in the Keppel Gallery was opened on the afternoon of Oct. 16 with a reception and tea which combined artistic and social interests as well as financial success, for over \$3,000 worth of prints were sold that day. The hostesses included Mrs. William H. Fox, wife of the director of the Brooklyn Art Museum; Mrs. R. U. Johnson, wife of the former Ambassador to Italy, and her daughter, Miss Olivia Johnson; Mrs. Frederick P. Keppel, wife of the president of the Carnegie Foundation, and Mrs. David Keppel; and Miss Agnes Reppier, the writer.

The show, which is a retrospective exhibition and which will continue until Nov. 3, is arranged in country and city groups including etchings of France and Italy, London, "Industrial" Europe and America. The New York City group comprises five plates etched for the Stock Exchange and the Edison company of Brooklyn. There are also lithographs of the Rouen Cathedral, Niagara, a Hamburg grain elevator and the Temple of Jupiter at Athens.

### National Arts Members' Show

From various rooms in the National Arts Club have been assembled in the exhibition gallery of the club some forty canvases belonging to the club's permanent collection where the public may see

them through October. Most of the paintings are those presented to the club by artists on being elected life members and this gives a reminiscent flavor to the show that is full of rich rewards to the visitor, for most of the painters have done nothing better than these pictures.

Among the works shown are Louis Betts' mother and child group, Irving R. Wiles' interior with a girl seated at a table, Frederic C. Bartlett's river scene with excursion boats at a pier, John C. Johansen's large nude study, Chauncey F. Ryder's view of a little fishing village, and Douglas Volk's group of children in a lily pool. Max Bohm's picture of two children dancing on the beach bears a memorial palm in his memory.

The other painters represented are M. Jean McLane, Eugene Higgins, Ben Fester, Robert Henri, Howard Giles, Jonas Lie, Ernest L. Ipsen, Edmund Greacen, Helen M. Turner, Ivan G. Olinsky, W. Elmer Schofield, Ernest Lawson, Francis C. Jones, Emil Carlsen, Hobart Nichols, Eugene Speicher, F. Luis Mora, R. Sloan Bredin, Gardner Symons, Robert W. Vonoh, Carl Rungius, Henry W. Parton and Paul Dougherty.

### Italian Art for Brooklyn

Recent accessions now on view at the Brooklyn Museum are a XIIIth century Italian mosaic attributed to Pietro Cavallini, an early Italian predella, the work of Bartolomeo Caporali (a XVth century painter of Perugia), and a XVIth century Italian terra-cotta group in relief representing the Virgin and Child with St. Anne and St. John.

The first of these, the mosaic, was part of a wall decoration of a small ruined church which was privately owned by a Roman family. It is shown in the Museum's east gallery. The predella, in the same gallery, consists of five panels showing the Annunciation, the martyrdom of three saints, and Christ healing the leper.

A special exhibition arranged by the Museum is to be seen in the ground

(Continued on page 4)

**STAIR & ANDREW**  
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*A Portrait in Louis Betts' Exhibition*



"MRS. EDWARD SMALL MOORE"

*One of the features of the artist's show at the Howard Young Galleries, New York*

**WELLS' COLLECTION  
TO GO AT AUCTION**

**Paintings, Prints, Silver, Furniture and Other Objects, First Show at American Galleries**

Old and modern silver, Sheffield plate, furniture, paintings and prints of the XVIIth century collected by the late John Wells form the opening exhibition at the American Art Galleries under the new management of Cortlandt Field Bishop, Otto Burnet and Hiram H. Parke. The John Wells store in East 49th St. was famous for its fine and rare silver, and the display of more than 2,500 pieces in the present collection amply bears out that reputation, for in addition to many pieces of historical and personal interest it is rich in examples of uncommon beauty of the silversmith's craft.

Earliest of the unique pieces of English silver is a pair of silver-gilt flagons of the Elizabethan period bearing the arms of the famous Coke family. These pieces were sold at Christie's in 1905 for \$17,500. There are pieces of Jacobean, William and Mary, Queen Anne and George I silver, after which come the later Georgian silver and Sheffield plate in enormous variety. One of the pieces of Sheffield is a huge supper dish made for Abbotsford and owned by Sir Walter Scott. Napoleon's candelabra are here in silver-plate, the pair once having been in the Tuilleries. Practically all the best known English silversmiths of the XVIIth century, from Paul Lamerie to Paul Storr, are represented in the recorded pieces in the exhibition.

In addition to the silver and Sheffield plate there are paintings of the XVIIth century British school, chiefly portraits; prints of the early XIXth century and the Victorian period, and furniture of this general decorative school, among which are American pieces, including a table once owned by Madame Jumel. There are also few pieces of silver-gilt and rock crystal, a group of fans, Staffordshire historical plates, faience, bronzes and clocks.

Owing to the large number of items—there are 2312 numbers in the catalogue—there will be eight sales sessions, six

on the afternoons of Oct. 22 to 27 inclusive and a novelty in the way of two morning sessions on Oct. 24 and 25, these beginning at 10:30 a. m.

**Sales of Books and Prints**

The book and print department of the American Art Galleries announces four important sales of books and lithographs in November, beginning with that of part I of the William F. Gable library on Nov. 5 and 6. This will be followed on Nov. 13 by the dispersal of the Albert Bieber collection of American poetry and plays, believed to be the most extensive collection of its kind ever sold at one time. It includes Bannister's "Gaulantus," Cincinnati, 1836; Dunlap's "Renegade," New York, 1813; Burke's "Bunker Hill," Carr's "The Fair Americans," Philadelphia, 1815; Dunlap's "Chains of the Heart," 1804; Rowson's "Slaves in Algiers," Philadelphia, 1794; "The Tricks of the Times," New York, 1819; Turnbull's "Rudolph," Boston, 1807, and others, all of which are rare, some unique.

Soon thereafter there will be sold an important collection of American lithographs, mainly in color, including the collection formed by E. C. Ford. Collectors of Currier and Ives and other lithographs will find in this sale many of the rarer pieces. The library of Dr. William M. Conant, Boston, Mass., consisting of finely bound sets of the writings of standard authors, art and illustrated books, the Walters catalogue of Oriental art with its 116 full-page plates in colors, an extra-illustrated life of George Washington, and other desirable books also will be sold in November.

**Ex-Kaiser Designs a Statue**

THE HAGE—The Telegraph has a report from Bochum to the effect that the ex-Kaiser has made an original design

in Roman style for the statue in memory of Schlageter, the German condemned to death by the French for sabotage in the occupied Rhineland. Wilhelm sent his plans to the committee in charge.

**Buy Yachting Picture for King**

LONDON—English yachtsmen have united to buy for presentation to King George the picture painted by Norman Wilkinson of the King's racing yacht, seen braving a squall off the Solent. This work, which cleverly catches the spirit of the scene, was exhibited in the Royal Academy of 1922.

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**GOULD'S WIDOW TO  
SELL ART OBJECTS**

Metropolitan Galleries Will Disperse Furnishings of Her Home at Manursing Island

Furniture and art objects from the former country home of Mrs. George J. Gould, widow of the late railroad man and financier, at Manursing Island, Rye, N. Y., will be placed on exhibition in the Metropolitan Art & Auction Galleries, 45 West 57th St., on Oct. 24 to continue with a special Sunday view on Oct. 28 until their sale at auction begins on Oct. 29. The fame of Mrs. Gould's home for its luxurious furnishings is borne out by the antique and French Renaissance furniture, the fine examples of petit and gros point embroideries used in upholstering many of the French chairs, an Adam dining-room set, rare tapestries and hangings and some magnificent lace spreads.

There are wrought-iron fire sets and fire screens, Chinese porcelains, porcelains and jades in the collection, and also a few modern French bronzes among the many other art objects. The sales will take place on Oct. 29 to 31 inclusive, each session beginning at 2 p. m. The management of the galleries announces that the paintings owned by Mrs. Gould will be shown and sold at a later date.

**WOMEN ARTISTS IN  
ANNUAL EXHIBITION**

(Continued from Page 3)

floor galleries and consists of French and Italian textiles, galloons and documents of antique fabrics ranging in date from the XVth to the XIXth centuries.

**"Ben Silbert de Chicago"**

His banality in announcing himself as "Ben Silbert de Chicago" can almost be forgiven the artist after an inspection of his water colors and oils at the galleries of Mrs. Albert Stern, 22 West 49th St. Some art writer in Paris, it seems, had written about the artist as "Ben Silbert de Chicago" and this suggested the awful solecism of the catalogue. Well, there are several pictures in the display sufficiently good to make the beholder feel like taking the artist gently in hand and remonstrating with him for perpetrating in cold type such a reversal of artistic form.

The water colors are most numerous and they reveal this young Chicago painter as strictly "modern" inasmuch as he seems to have revolted against Modernism and gone back to the precision of the Primitives, but with a feeling for form which would have been impossible had Modernism never existed. His art is allied to that up-to-date French school which has passed through the fire of "isms" and completed the cycle of revolt. Of these water colors "Little Gretchen" and "Girl With Geese" are two of the most pleasing figure subjects, and "Tree Design" and "Landscape" are typical of Silbert's treatment of nature. In the group of oils there are two works before which the beholder stops for a long time—"Girl with Bent Head" and "Girl in White," whose charm is due to purity of expression, simplicity of conception and a certain poetical quality.

**Toledo Is Given a Scheffer**

TOLEDO—Arthur J. Secor who, a year ago, enriched the Toledo Museum of Art with the gift of many fine paintings by European and American artists, has just presented the Museum with the picture by Ary Scheffer, the Dutch artist, entitled "Mary Magdalene at the Cross of the Savior."

**Art Sales and Exhibitions**

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English and American silver and plate of various periods, about 2,500 items, property of the John Wells Company. On free view.  
ANDERSON GALLERIES  
(Park Avenue and 59th Street)  
Oct. 22, 23 and 24, evenings—Japanese color prints from three collections and Chinese color prints from the Kang Hsi period. On public exhibition.  
Oct. 25, evening—Thackerayana and other offerings from the library of R. K. Albright, of Buffalo, N. Y., and other sources. On public exhibition.  
Oct. 26, afternoon—The New England library of the late W. E. Spalding, of Nashua, N. H.

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## DA VINCI'S INJURED THUMB IN BIG SUIT

### Hahn Case Against Sir Joseph Duveen May Turn on Impress of Painter's Injured Digit

The injured thumb of Leonardo da Vinci, impressed in the paint on several of his pictures, may be the deciding point in the famous suit for \$500,000 damages against Sir Joseph Duveen, who said that the disputed "La Belle Ferronniere" was not an original work by the great painter. This new feature of the case was revealed by A. Langton Douglas, former director of the National Gallery of Ireland, who was one of the experts who testified for Sir Joseph in the Louvre when the two paintings, the one which has long been in the Louvre and that which is owned by Mrs. Andrée Hahn, of Kansas City, the plaintiff, were hung side by side for comparison.

Mr. Douglas, who is now in the United States with the object of examining, for literary purposes, certain Italian Primitives owned here, said in an interview at the Hotel Chatham, New York, that a remark by Attorney Hyacinthe Ringrose, representing Mrs. Hahn, indicated the plan of the lawyer. Mr. Douglas, after a cross-examination by Mr. Ringrose, was talking to him about finger prints on pictures and said that another picture by Da Vinci in the Louvre, "The Madonna, the Christ Child and Saint Anne," seemed to have finger prints on it. Nothing was said about finger prints during the examination of the experts in the Louvre, but it had been announced more than a year before that at the trial in New York state finger prints would be a feature.

"Did you know?" Mr. Ringrose asked of Mr. Douglas, "that Da Vinci's thumb on his painting hand was accidentally injured?"

Mr. Douglas replied that he had never heard of the accident and nothing more was said on the subject by either of them.

"I happen to know considerable about finger prints," said Mr. Douglas at the Hotel Chatham, "for many years ago, when the discovery of finger printing was made, I was the intimate friend of Sir William Herschel, who introduced that method of identification in the courts of the Hugli district of India. Although there are finger prints apparent on the Da Vinci painting mentioned, I didn't observe any on either of the pictures which figure in the suit of Mrs. Hahn. It may be that the plaintiff's attorney has discovered such prints by microscopic examination. But he had not heard of the finger prints on 'The Madonna, the Christ Child and Saint Anne' until I told him about them."

### Pryse's Task Is Titanic

LONDON—In preparing the huge posters for the British Empire Exhibition which is to take place in London in 1924, Spencer Pryse is working direct onto great slabs of Bavarian stone, each of which weighs at least twenty tons, and cost about £60 apiece. A special easel has had to be constructed to hold these.

### A Typical Interior by Matisse



"INTERIOR"  
Courtesy of the Detroit Institute of Arts

DETROIT—Typical of Henri Matisse's love of color and of his devotion to decorative form is an "Interior" from his brush recently bought by the Detroit

## Detroit Museum Buys a Frans Hals



PORTRAIT OF A WOMAN  
Courtesy of the Detroit Institute of Arts

DETROIT—The Detroit Institute of Arts has bought for its permanent collection a portrait of a woman by Frans Hals, a well-authenticated work of the artist's middle period which was sold from the collection of Baron von Oppenheim at Cologne in 1918 and has been the subject of illustrations in books by Hofstade de Groot, Dr. Wilhelm von Bode and Dr. W. R. Valentiner. The picture measures sixty-one centimetres in height and fifty-three centimetres in width.

### Linnenkamp to Paint Fifteen Beautiful American Women

With a commission to paint fifteen of the most beautiful American women, Ernst Linnenkamp has come from Vienna and will make his permanent home in New York. He will execute the portraits for the Amalthea Verlag, of Zurich and Vienna, an art establishment which will reproduce the pictures in color and circulate them throughout Europe.

Many well known women have posed for Mr. Linnenkamp in Vienna, Paris and elsewhere in Europe, and he has done the portraits of Richard Strauss and Puccini, composers, in black-and-white. The likenesses of these two men are among his strongest work. He has been in the United States only a few days and he therefore hesitates to express an opinion as to the comparative beauty of American women and European women, but he does not hesitate to say that the women of this country are the best dressed in the world.

Near the end of this year, after he has painted a sufficient number of portraits to hold an exhibition, Mr. Linnenkamp will show his work at the F. Kleinberger Galleries.

### EGYPTIAN ART GEM FOR METROPOLITAN

#### Statue of Tut-anh-Amen's Military Commander an Important Sculptural Work of That Time

Through a gift of \$27,000 from Mr. and Mrs. V. Everitt Macy the Metropolitan Museum has been able to purchase an Egyptian statue, now in the Third Egyptian Room, which is considered the most important piece of sculpture that has been in the Egyptian market in the last twenty-five years. The statue is of Harmhab (frequently spelled Horemheb), commander-in-chief of the armies of Tut-anh-Amen at the time the statue was made, but later king of Egypt.

It was discovered last year in the palm grove which covers the ruins of the temple of Ptah at Memphis where it once stood, one of a pair, on either side of the temple gateway. It is of granite, life size, showing the general as a scribe writing a hymn to Thoth. The only damage the work has suffered is the loss of the nose, which has been restored in plaster by the Museum, and a slight injury to the right hand holding a reed.

Instead of being an exact portrait of the man himself the statue shows his face, which is very well modeled, to have the characteristics of his lord, in accordance with Egyptian convention. The work is important not only as being a statue of this "king-maker," who played a part similar to that of the Earl of Warwick in English history, but because it shows Egyptian art at a high point. The statue in serenity and power ranks with the Buddhas and Bodhisattvas of China and India.

Although the Egyptian statue is of unusual importance it does not overshadow three exhibits in the department of arms and armor, all three of them helmets, one of them being a purchase, and the other two lent by Joseph E. Widener for two weeks. The purchase is a lion-headed helmet in gilt bronze, of Italian workmanship of about 1450. It almost exactly resembles one on a sculptured figure on the Aragon gate at Naples.

The two burnagets of embossed steel loaned by Mr. Widener show the armorer's art at its highest point, one of them being regarded as the work of Paulus de Negri, who is called the Michelangelo of armorers. The other comes from the Morosini Palace in Venice.

In the department of textiles, in the corridor of the second floor of Wing H, there is shown an embroidered Elizabethan jacket done in high relief in pure gold thread and colored silk on linen. This was purchased from the collection of the Marchioness of Waterford.

#### Rodin's "Hugo" Is Shown

A portrait bust of Victor Hugo by Rodin from the collection of Henri Rochebert is being shown at Scott and Fowles' Gallery.

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## AN OLD, OLD STORY

One of the most extraordinary features of the recent turmoil in the daily press over statements made regarding Rembrandt's work by Professor Van Dyke in his new volume, "Rembrandt and His School," is that none of the writers of the news stories or editorial articles appeared to have the slightest idea that Van Dyke began expressing the same kind of doubts as to the authenticity of many canvases ascribed to Rembrandt as long ago as 1914 in the first of his series of "New Guides to Old Masters." Nor was he less positive in his statements regarding Rembrandt and the works of his school in that series of guide books to the galleries of Europe than he is in his volume of 1923.

The first volume of this series is devoted specifically to the National Gallery and the Wallace Collection in London and it is provided with a general introduction in which, besides discussing principles of connoisseurship and art, Van Dyke gives his views on the importance placed on names in the average museum, workshop pictures, school pieces, imitations and forgeries, replicas and copies. That he held the same opinions then as he does now is shown by this statement made in his discussion of "school pieces":

"Bol, Backer, Eeckhout, Flinck, Fabritius, Lievens did many works in their early days that in the subsequent shuffle of art became known as Rembrandts. They are still so known and are the more willingly accepted because they have Rembrandt's forged signature on them." And he continues, for a specific example, "the pride of The Hermitage at St. Petersburg is forty or more Rembrandts—the finest collection of Rembrandts in existence, we are told. But thirty out of the forty are school pieces or workshop performances, and of the scant remainder there is only one Rembrandt—the so-called Sobieski—of the highest quality. Some of them are so certainly by pupils that the identity of the pupils is suggested in these notes."

That Van Dyke did not confine himself to doubting Rembrandts alone is also shown in his discussion of "workshop pictures" and the "great picture factory" at Antwerp of which Rubens was the head for many years and where "he did little more than design what his pupils and assistants executed." It is decidedly startling to read, in this nine-year-old text: "Almost every Rubens in the Prado at Madrid is of this workshop variety, and yet the Prado is famed for its fine examples of Rubens."

Again, Van Dyke in that 1914 guide-book questioned eleven of the fifteen

Rembrands in the National Gallery, saying a self portrait was "an old French copy of some now lost original" and giving "A Burgomaster" and "Portrait of an Old Lady" to Nicholas Maes. Surely after such flat-footed statements as these, picked out of one guide-book, it is scarcely surprising to find Professor Van Dyke repeating them in his latest work. It is surprising, however, that the learned pundits of the editorial pages of the New York daily press should have been in such complete ignorance of so startling a work as the first of the "New Guides to Old Masters."

## CONTRASTS IN ART

On the crest of that noble hillside at Arlington, Virginia, where America's soldiers and sailors lie in their last mortal resting place, the nation has erected a gleaming marble amphitheatre before which it has enshrined the Tomb of the Unknown Soldier. It would appear that this double monument, symbolizing the country's memories and gratitude to the men who died in its service, would be held so sacred and precious by all Americans that no hand of desecration would touch it, no act of vandalism mar its face. Yet such desecration and vandalism has been threatened as is shown by the fact that it has been found necessary to enclose the Tomb of the Unknown Soldier in a picket fence of wood so cheaply unsubstantial in material and appearance as to suggest at once an unnecessary display of the simplicities of a democracy, the fabled ingratitude of republics, the repulsive and destructive habits of the sight-seeing element in our citizenry. And the lack of dignity in this protection to the marble sarcophagus is further heightened by a wooden oval standing on its top bearing in painted letters the legend: Tomb of the Unknown Soldier.

By way of contrast in the artistic and literary tastes of the United States of America and France, in particular, the visitor to this shrine may see in the room in the amphitheatre devoted to Europe's contributions of homage, only a few steps away from the tomb itself, some evidences of another republic's practice in the design and language of mortuary sentiments. Our people have cheapened to an inexpressible degree the effect of the tomb, our national government has neglected suitably to inscribe that mute marble memorial. Yet France could send us souvenirs in marble and bronze so beautiful in design, so tenderly graceful in expression, as to be an inspiration and a reproach to our people if they had but the grace to see it.

There must be an occasional tourist visiting the national capital with leisure to observe such things who may wonder at the inactivities of the national art commission in respect to that picket fence and wooden legend around and on the Tomb of the Unknown Soldier, a wonderment that must be pressed in if he chance to glance up at the handsome, permanent and expansive legends on the facade of the Union Station as he leaves Washington. Such a visitor may find in this special contrast in artistic expression the moral that we can thus permanently and fittingly honor the efficiency of Live Steam while through an outrageous abuse and neglect we seem to point to the uselessness of the Unknown Dead. A nation that so conspicuously furnishes such piteous contrasts in art has a long road to travel before its art will be on a sound national basis.

## Grigoriev Coming With Pictures

The Russian artist Grigoriev will arrive in New York on the *Paris* on Oct. 19. He is coming to this country under the auspices of the New Gallery, which has already obtained for him five portrait commissions. Grigoriev has recently completed a group of portraits of various members of the Moscow Art Theater and these will be shown later in the season at the New Gallery.

## Paintings for Lever Gallery

LONDON—Two famous paintings were bought for the Lady Lever Art Gallery at Port Sunlight at a sale of pictures owned by Denys Hague, Anthony Prinsep, Lady Hudson and the late Sir Cuthbert Quilter at Christie's. They were Holman Hunt's "The Scapegoat," which brought 4,000 guineas, and Herkimer's "The Last Muster," 2,800.

## Metropolitan Acquires a Copley



"JOSEPH SHERBURNE"

By JOHN S. COBLEY

*Courtesy of the Metropolitan Museum of Art*

The Metropolitan Museum has recently acquired this portrait of Joseph Sherburne by purchase from the great-great-great-granddaughter of the subject, Miss Mary Bowers Wheelwright. It is now hanging in gallery 16. This portrait is

not given in Bayley's list of the works of Copley, although it gives that of his daughter, Mrs. Bowers, which was supposed to have been painted about 1765. The portrait of Joseph Sherburne, which is considered a greater work, was probably painted about 1774.

## STUDIO NOTES

Maurice Fromkes has changed his plans for the winter and has decided to remain in Spain for another year.

Wayman Adams is in Chicago completing a portrait of Edwin Ryerson.

Caroline Van H. Beau is building a studio on her Westport, Conn., house. She will soon hold an exhibition at the Milch Galleries of her paintings of Palm Beach gardens.

Eulabee Dix Becker has returned to New York from Provincetown.

Sidney E. Dickinson is completing a large portrait of Judge Maxey, of Scranton.

Mahonri Young has returned from Paris, where he went to install some of his works in the American Church.

Grace P. Noyon spent the summer painting in the Housatonic Valley and the Berkshires.

Bernhardt Wall will sail on Nov. 15 for a trip around the world on the liner *Francia*. An etching press and all the paraphernalia for printing and binding a book will be installed in one of the staterooms and "Round the World With an Etching Press," a book of 100 pages, will be published on shipboard by Mr. Wall.

Luis Mora will leave the first part of November for Dallas, Tex., where he will be the guest of honor at the opening of the exhibition of the Dallas Art Association.

Ross Moffett has returned to Provincetown from Paris, where he painted last summer.

William Ritschel writes from Tahiti of an exciting trip to the Marquesas Islands, a distance of 800 miles, in a barque with fishermen. The entire crew came down with fever and Mr. Ritschel was obliged to take charge of the boat and care for the men. After drifting sixty miles out of their course they managed to arrive safely. Mr. Ritschel is planning to return to California in January for a few months.

Ellen Dunlap Hopkins will show twenty-four paintings at the Toledo Museum and these will later be displayed in Chicago, Omaha, St. Louis and Buffalo and, in February, at the Ainslie Galleries, New York.

Robert Aitken is the sculptor of a memorial to be erected at Camp Merritt, N. J., in honor of the million and a half men who started from there for overseas duty.

John C. Johansen's painting, "Borderland," has been purchased by the Carnegie Institute for its permanent collection.

The large canvas by Albert Lucas, "September Glow," which was shown in the last spring Academy exhibition, has been purchased by a New York collector.

Gari Melchers' canvas, "Eastern Morn," has recently been acquired by the Toledo Museum through a gift from Mrs. Edward D. Libbey. Mr. Melchers is now

working in his studio at Falmouth, Va., on mural decorations for the State Capitol of Missouri.

James Earle Fraser is at work on a portrait bust of Roosevelt, which is to be cast in bronze and placed on a granite pedestal in the vicinity of San Juan, Cuba.

H. K. Bush-Brown is executing a new commission for a memorial fountain in honor of the late Commissioner H. B. Macfarland, to be erected in Washington.

The Luxembourg Museum has purchased a fountain figure by Janet Scudder. Miss Scudder has taken a studio at 70bis, rue Notre Dame des Champs, Paris.

Forbes Watson, editor of *The Arts* and one-time art critic of *The New York Evening Post*, has been appointed art critic of *The New York World*, succeeding Henry Tyrrell, who continues with the *World* in an editorial capacity.

Nicola Michailow, Bulgarian portrait painter, arrived in New York on Oct. 14 on board the Royal Mail liner *Ohio* from Hamburg.

Louis Kronberg has returned from a visit to Europe lasting sixteen months. He spent three months in Spain painting dancers. He is now at his studio at 78 West 55th St.

Guy Wiggins will exhibit his pictures in Chicago on Oct. 22. The same display will later be held in St. Paul, Kansas City and Dallas.

Charles A. Wightman, of Evanston, the collector who gave seventy paintings to Notre Dame University and was awarded an honorary degree, has opened his private library of rare books and pictures to the public.

Edward Dickinson will soon begin a portrait of Secretary of State Hughes.

James E. McBurney has completed three large mural paintings descriptive of the founding of Dubuque, Ia., for the interior of a bank in Dubuque.

Peter Templeton Hunt, interior decorator and mural painter, who spent the summer in Provincetown, plans to sail for Europe about Nov. 1 to remain until spring.

Jennie Gallup Mottet has returned from Provincetown to her New York home in West Twentieth Street.

Edith Catlin Phelps has closed her Provincetown studio and has returned to her New York home in East Seventy-fourth Street.

Clifford H. Phillips is building a new home and studio in Provincetown.

Charles W. Hawthorne has closed his classes in Provincetown and will return to his New York studio Nov. 15.

Caroline Geiger, who has been in Provincetown for the past year, plans to spend several months in Baltimore.

Alice Worthington Ball has returned

## PEORIA ORGANIZES AN ART INSTITUTE

## Art League and Society of Allied Arts Purchase Property and Will Start Classes Soon

PEORIA—The Peoria Art League and the Society of Allied Arts have been merged as the Peoria Art Institute and have purchased the C. M. Anthony property and moved their possessions to their new home. The new galleries have been opened with an exhibition of works owned by members and paintings lent for the occasion by leading residents of Peoria. Herbert Hewitt is president of the new organization.

It is proposed soon to open classes in painting and the position of instructor has been offered to a painter in Chicago.

Mr. Hewitt addressed the Rotarians at a luncheon on the day of the closing of the deal for the property and said the city should have an art institute because of the insistent influence of an institute for good through beauty, and described the growth of the local organization.

Among artists of Peoria who won prizes at the Illinois State Fair were Mrs. Olaf Peterson, C. L. Patterson, Audrey Bailey, Arus McCalip, Mrs. Charles Lung, Mrs. L. P. Grebe, Mrs. Louis J. Gauss and Mrs. E. E. Hopkins.

## Perugia Celebrates the 400th Anniversary of Perugino's Death

PERUGIA—Among various other virtues, Italy has the one of never forgetting her great men, and of doing all she can to keep their memory green. So public commemorations of artists and writers and statesmen are common, and this last week has seen Perugino honored in the Umbrian city from which he takes his name and where he died, 400 years ago.

It was sad that a man whose early successes had been so great and whose works were in such demand from far and near, should have sunk in his later days to the status of a mere provincial painter, quite overshadowed by his younger contemporaries. Raphael outdistanced his master, and several of Perugino's frescoes in the Sistine Chapel were destroyed to make place for Michelangelo's "Last Judgment."

But after all, most of the best of his work, with its sweet, pure type of female beauty and its idealized landscape backgrounds, remains to us, and his memory will always be bound up with that of the city which gave its name to Pietro Vannucci.

Perugia has been full to overflowing in these recent days, and there have been brilliant illuminations and music and a gala performance at the opera. The Duke d'Aosta presided at the ceremony of the unveiling of a statue in the artist's honor, and Corrado Ricci made the principal speech on the occasion. The statue is of bronze, an emblematic figure, standing on a base of stone from the neighborhood, carried out in an Etrusco-Romanesque style. Four bas-reliefs show the different pupils of Perugino, and there are reproductions of the coats of arms of Urbino and Città della Pieve, the actual birthplace of the artist. The monument is the work of the sculptor Quattrini.

## OBITUARY

## FREDERICK R. KALDENBERG

Frederick R. Kaldenberg, sculptor and carver of ivory, died at Mount Sinai Hospital, aged 68. He was self-taught and showed such proficiency early in life that he was awarded a bronze medal by the American Institute at the age of 14. Some of his carvings were acquired by the King of Belgium, and others were purchased by Li Hung Chang. He was a member of the National Sculpture Society, the Architectural League and the New York Society of Craftsmen.

## WILLIAM H. FINDLAY

William H. Findlay, the pioneer art dealer of Kansas City, died in Excelsior Springs, Mo., aged 78 years. It was Mr. Findlay who discovered the talent of Frederick Remington, who was working in a pool hall when he brought some pencil sketches to the art dealer to sell. Mr. Findlay advised him to paint in oil, and helped him find a market for his first efforts in this line.

to her studio in Baltimore after a summer at East Gloucester.

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**LONDON**

There had been so many Mrs. Grundyish criticisms made of the pictures to be contributed by Norman Lindsay to the exhibition of Australian Art that opened at Burlington House on Oct. 11 that the Customs House officials must have taken fright lest they should allow entry to something violently improper. They held up the works until they had decided whether or not our morals were likely to be corrupted. Having decided that we can stand the strain which this Australian artist of the nude will place upon our susceptibilities, they have now passed the pictures which will, after all this publicity, doubtless receive from the public more attention than all the rest of the exhibits put together.

Sir Robert Witt, trustee of the National Gallery, is now in the United States, where it is understood that he will make investigations regarding the possibility of arranging from time to time an exchange of old masters between the New and Old Worlds for exhibition purposes. The scheme is an excellent one since it means that the present-day tendency of America to absorb the masterpieces formerly owned by Europe will, as it were, be mitigated by the opportunity afforded us to renew acquaintance with them on this side. America, on the other hand, will be enabled to enjoy the contemplation of the comparatively few works of genius which she has been unable to wrest from us. But will many owners be willing to risk the journey of their cherished possessions?

The British Museum has recently acquired a map which should be of especial interest to its American visitors. It is the first map of America to be printed and there is no doubt that it was the identical document in which Columbus first published his discoveries in regard to America (its date is 1506).

Very few maps survive from this epoch. From this world-map it is made clear that the great navigator on reaching the New World believed it actually to be a remote portion of the continent of Asia. Apropos of maps, it may be remarked that a great impetus has of late been given to map collecting, rare specimens in good condition fetching large sums. The most decorative of the antique maps are those worked in tapestries and embroideries.

Two works have already been purchased in connection with the bequest of the late Mr. Samuel Courtauld of £50,000 for the acquisition of modern foreign pictures for the Tate Gallery. They are respectively Manet's "La Servante de Bocks" and Renoir's "La Loge," both of which figured in Messrs. Knoedler's summer show.

No one could have a word except in praise of the selection, but what a sad business it is that our nation so seldom perceives merit until the whole world has discerned it? If only we could develop our artistic enthusiasms a bit earlier, at what much more economical prices we should be able to make our purchases!

One of the most thrilling of recent salesroom "finds" is that made by Mr. Albert Amor of a rare "red anchor" period group of "Una and the Lion" in old Chelsea china, described in the sale catalogue of a dispersal at a private house in Mayfair as "Dresden." Its date is about 1760 and it is a piece that figures in authoritative works on the subject of the Chelsea factory. It cost Mr. Amor 150 guineas but its real value is several thousands.

—L. G.-S.

**PARIS**

A feature of this year's Salon d'Automne, in addition to the cookery display, will be an important Japanese section aiming to compensate for the deficiencies in the Japanese exhibit at last year's Nationale, which did not reveal the efforts of the more modernist artists from Japan. This side show has been entrusted to Mr. Hakutei Ishii, a gifted painter who is displaying his work just now at the Marcel Bernheim galleries. At first sight his pictures do not evidence those qualities which we are inclined to seek for in an artist of his race, for Mr. Ishii's style is extremely Europeanized. Only after some analysis is the Oriental character discovered in the peculiar delicacy of shades and the extreme reserve of feeling. The pictures he has brought back from Sorrento, Bergen, Hampstead Heath and Vétheuil, beloved of the Impressionists, prove that an artist coming from the other end of the globe may see sights so familiar to us with eyes identical to ours, and this remark may serve as endorsement of our faculty to see the East also with Eastern eyes.

Petits Maîtres and Ornamentistes from the XVth to the XVIIIth centuries are attractions at Marcel Guiot's Galleries. Some very rare works called *nichelles* represent the first attempts in engraving when it was only a branch of chiseling. Among the most interesting exhibits are curious chimeraical ornaments by Lucas of Leyden, fine proofs of the "Virgin with Parrot" and "Melancholia" by Hans Sebald Beham, and five amusing little prints by Fragonard, forming five-sixths of his engraved production.

The same firm is announcing a Brouet show for November, and one of plates by Heintzelman, the American etcher, in December.

There are no sensational happenings as yet at the Hotel Drouot. The first sales are very minor affairs and will yield a "Descent from the Cross," Dutch School, old frame included, for say 700 francs, and a "Martyrdom of Saint Sebastian" by Guido Reni (or some other) for a thousand more, which may be called cheap. But there are going to be some good sales before the end of the year, notably one held by Me. Lair-Dubreuil at Georges Petit's, of the Maurice Gentien collection, comprising a set of very attractive Corots and some important work by Barye, as well as valuable art objects and Chinese and XVIIIth century furniture.

—H. S. C.

**BUDAPEST**

This Hungarian capital, which is eager to become an art center, has been enriched by a new museum. By the will of Franz Hopp the State came into possession of his dwelling house and his collection of East Asiatic art, which latter has been arranged by Dr. von Takacs with scientific knowledge and devotion. The collection comprises many branches of art, but Chinese carving of rock-crystal, onyx and amethyst is especially well represented by splendid objects of the Ming period. Bronze work of the Han dynasty is remarkably good, as also are the specimens of the Tang, Sung, Ming and Tsching periods. The principal pieces came from the I. Xantus collection. Japanese arts and crafts also are well represented. Porcelains, colored wood cuts and Chinese and Japanese pictures of the last two centuries complete the collection.

—F. T.

**BERLIN**

Preludes to the autumn art season are exhibitions at the Gallery Flechtheim and the Gallery Moeller which make us acquainted with two young, hitherto unknown artists. A Grimm, represented at the former gallery, is a pupil of Truebner and is still under the spell of that master, even in peculiarities of technique. There is in his work, however, something that tells us that we may expect development. He seeks a synthesis of his training, which has endowed him with all the richness of the impressionistic palette, with expression of the more dynamic and constructive forces inherent in our epoch. This struggle for harmony is evident in his landscapes, still lifes and interiors, which interest one also by their brilliant technique and rich coloring, qualities which warrant him a successful future. In another room of the gallery is a beautiful still life by Matisse, surely one of his best works; exquisitely balanced in color and form. A charming picture by Adrin, a native of Alsace-Lorraine, represents an orchard in full blossom, the canvas sprayed with sunshine and exhaling delight in spring.

The new man at the Gallery Moeller is Otto Herbig. His work is that of a draughtsman, not that of a painter, although it is not deprived of color, the focus of his conception being linear and his phantasy being formal and not colorful. In the greater part of his work one sees the charcoal sketch laying the ground for the composition, which, however, is packed with movement and is strongly appealing. With a remarkable economy of lines and a bold, sure touch he sets forth his motives. Should he master the widespread possibilities of painting, we could expect him to become a great artist. Among other exhibits there works by O. Mueller, Pechstein and Schmidt-Rottluff are certainly ripe and more consolidated, but also less hopeful of development.

The so-called Altes museum, which unites in its rooms collection of antiquities, has arranged a small but interesting exhibition of results of the German expedition to Baalbek, Syria, a town whose name was temporarily changed by the Greeks to Heliopolis. A vast temple, the object of the excavation, was dedicated to Baal. The principal building probably was erected in the first century after Christ. A smaller temple dedicated to Bacchus was built in the same period. Of the IIIrd century A. D. date the remains of a small but exquisite circular temple, probably dedicated to Fortuna. The task of reconstruction of the ruins was splendidly carried through by the German expedition, and photographs, ground glass and examples of architecture give a splendid idea of this epoch of Roman civilization. Beautiful pieces of entablature, not shown in this exhibition because of lack of room, will be placed in the new Museum of Antiques, which advances towards completion.

As the result of more than a year's labor, the rearrangement of the National Gallery in Berlin by Geheimrat Ludwig Justi is a remarkable event in the art world. The beautiful building by Stuerel was erected in the seventies of the XIXth century. Really the stately palace formerly occupied by the crown prince forms an annex. The great number of portraits by official personalities without great artistic value were eliminated and much room was gained for a choice and very harmonious and complete collection of German art of the XIXth century. Special attention has been given to the proper lighting of the pictures. German art of the XIXth century, which was thrown into the shade by the more brilliant contemporary French art, gets the prominence it well deserves. The great number of chefs-d'œuvre by Menzel, the representative pictures by Krueger, by C. D. Friedrich, Ferdinand von Rayski and Spitzweg's intimate and charming creations are the most prominent among the works of the first part of the century; Boecklin, Hans von Marees, Feuerbach, Leibl, Thoma, Lerbach, those of the second part. The landscapes by Hagemeyer occupy a large room. One of the rooms is given up to foreign masters. Courbet's famous

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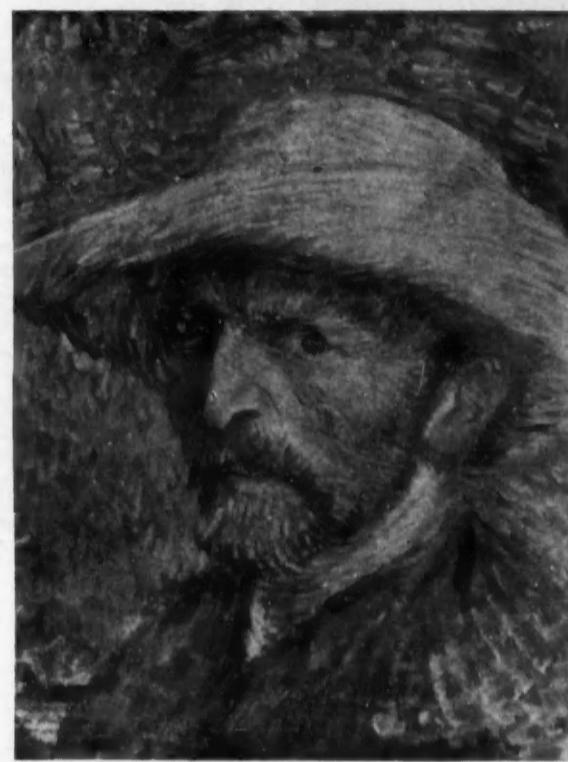
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SELF PORTRAIT By VINCENT VAN GOGH  
Courtesy of the Detroit Institute of Arts

DETROIT—To its examples of modern painting, specifically of the Post-Impressionistic school, the Detroit Institute of Arts has added a self portrait by Vincent Van Gogh. It is regarded at the Institute as "doubly important,"

as a visualization of the underlying spirit of the artist's work and as a typical example of his good painting." It is also expressive of "the magnetic, dynamic and powerful mind that conceived spirited canvases."

canvases "The Wave" is the feature here. H. Daumier is represented by a Don Quixote and Goya by a bull fight.

The firm of Paul Graupe has issued a new catalogue destined for its foreign customers, the prices being given in Swiss francs. The catalogue contains about 400 newly acquired books with many rare and much-sought-after copies.

An album with more than 200 autographs by members of the House of Representatives of the United States of the period 1855-61 bound in leather with gilt tooling will interest Americans. Another catalogue mentions about 400 graphics and drawings by old and modern masters.

A large and beautiful collection of proofs by Toulouse-Lautrec comprising many rare and first state copies is another acquisition of the firm.

Large shows with an overwhelming number of mediocre objects are now not justifiable in Germany in view of the costs of transportation, insurance, etc. Therefore the committee arranging the big exhibition in Darmstadt has invited artists whose reputation offers sufficient certainty for the quality of their work. This means nothing else than a jury in anticipation, but the result is satisfying as this restriction permits every artist to be represented by

several works, a fact that helps very much for a real understanding. Besides it was possible to give separate rooms to the diverse directions, affording a clear arrangement of German art of our days.

All the prominent masters are shown: Liebermann, Corinth, Slevogt, the Impressionists, and Pechstein, O. Müller, Klee, Kandinsky, Schrimpf, Hense, Dillinghausen, the Expressionists. Sculpture is not largely represented, but there is an excellent show of graphics.

An exhibition which was called Grosse Deutsche Kunstaustellung in Karlsruhe did not live up to its title. It was a chaos of good and bad objects. The veteran painter Hans Thoma was represented by excellent works, Professor Haueisen showed pictures of great wealth of workmanship. Scholz, Hofer and Scharenberger were represented advantageously. Sculptural work by Albiker, Werner and de Fiori was among the most arresting exhibits.

The ever increasing interest in East Asiatic art has prompted the Art and Crafts Museum in Frankfort on Main to arrange an instructive exhibition of Chinese ceramics. Such a complete collection comprising all phases of Chinese pottery is shown for the first time in Germany.

—F. T.

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**ST. LOUIS**

Dawson Dawson-Watson is holding an exhibition of his recent work at the Healey Gallery on Olive St. Among the thirty-two paintings, ten have for their subjects the Grand Cañon, a favorite theme of the artist for the past few years. Besides these a number of costume and character drawings from a motion picture, "The Thief of Bagdad," which was being staged at Hollywood last summer, are shown.

The St. Louis Artists' Guild's opening exhibition consisted of a collection of summer sketches by the artist members. Each artist was represented by not more than five small paintings or pieces of sculpture, hung without jury action. Notable groups are paintings by Tom Barnett, Kathryn E. Cherry, Mildred B. Carpenter, Oscar Berninghaus, Carl Waldeck, R. A. Kissack, Mary McCall and Agnes Ludwick. Pastels are shown by Gustav Goetsch and Holmes Smith. Four sculptors, Adele Sculenberg Gleason, Nancy Coonsman Hahn, Victor Holle and Horchert, are represented.

The Parish-Watson Co., of New York, recently exhibited at the City Art Museum ancient Chinese and Persian art. The annual Thumb-box Exhibition will open Oct. 20 at the Chase Hotel. The jury of selection is composed of Sheila Burlingame, F. Kajiwara, Fred Carpenter, Dawson Watson, Kathryn Cherry and Frank Nuderacher.

Paul Shortridge has opened a new gallery in St. Louis and will act as selling agent for a number of eastern dealers, among them those of Boston.

—Mary Powell.

**SAN FRANCISCO**

Ralph Stackpole, who has been in Paris for several years, has returned to San Francisco and taken up his duties as instructor in sculpture at the California School of Fine Arts. Stackpole, known only as a sculptor prior to his European tour, is now intensely interested in painting and has rather shovved the clay to one side. Portraiture particularly attracts him and some very strong studies are coming from his brush. That sculpture is not entirely shelved is evidenced, however, by two commissions which he has now in hand. Both are fountains, and both are for California's capital city.

John Clauson showed at the Bohemian Club an attractive group of landscapes and marines. This came somewhat in the nature of a surprise to those who have known him only as a portraitist. "Red Cedar—High Rockies" is a fairly large canvas showing a storm-tortured tree against a cool sky. The rocks and the tree are brilliant with sun. It is a dramatic composition.

—Harry Noyes Pratt.

**SAN DIEGO**

The annual fall art exhibition of the San Diego Art Guild is in progress in the Fine Arts gallery at Balboa Park and will continue through October. It is larger than usual, and of a high standard.

The artist members of the Art Guild who are exhibiting include Alfred R. Mitchell, C. A. Fries, A. H. Cleaves, Gilbert Clayton, A. A. Crowell, Louise Darby, R. Doud, Walter J. Fenn, Stella M. Gannon, Leda Klauber, Alice Clark Myers, Datus E. Myers, Annie Pierce, Mrs. Julia S. G. Porter, W. H. C. Pierce, Mrs. Julia S. G. Porter, W. H. C. Pierce, V. F. McClure, Clara Ruth, Maude A. Rice, L. C. Sherwood, Mary C. Sauter, Elizabeth Sherman, Mabel Sumerlin, Erik Johan Smith, Sarah E. Truax, Ella Thomas, Mary Belle Williams and Katherine Wagenhals.

**PUEBLO**

Among the prize winners in the art show at the Colorado State Fair were J. I. McClymont, F. D. Smith, Anne Gregory Ritter, Lloyd Moylan, Miss Zimmerman, Laura Gilpin, H. I. Snow, H. L. Standley, Felice S. Cabello and A. Dean Trailer, of Colorado Springs; P. K. Smith, Elizabeth H. Spalding, Lucie Walker and R. C. Stiffler, of Denver; Mrs. M. L. Weston and Emma Smith, of Pueblo.

**KANSAS CITY**

Thirty oils and water colors by Frank W. Benson, etchings by Jules de Bruycker, a Belgian; a group from the Salmagundi Club in New York and another from the National Gallery in Washington are on view in the Kansas City Art Institute as the October show. This is said to be the first time that pictures from the National Gallery have been permitted to leave Washington.

**MINNEAPOLIS**

Marie Lehr, curator of prints at the Minneapolis Institute of Arts, has arranged there a display of etchings by Rembrandt, Whistler and Haden. Her purpose is to illustrate the lines which modern etching is taking. "Panoramic Views of Uengers," an etching by Lepere, has been presented to the Institute by Maurice Le Gerrec, of Paris.

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**DETROIT**

Frans Hals' portrait of a Dutch matron was recently purchased for the Detroit Institute of Art's collection. It is one of the most important of recent acquisitions. Two impressionistic pictures by Matisse and Van Gogh have also been acquired. The former work is an interior which was shown in the Metropolitan Museum of Art's big modernist show in 1921. It has been much criticized, both favorably and adversely. The second picture is a self-portrait of the Dutch follower of Cezanne, whose zeal to better humanity, and whose high-strung, intensive thinking and living finally resulted in his self-destruction.

Another important purchase is the picture of the Virgin, Christ Child and St. John and cherubs by Lucas Cranach. This painting reveals the Virgin in a blue-green robe holding the nude Christ Child, who stands on her lap. St. John below at the left is in the typical sheep-skin.

The Scarab Club has elected Frank Scott Clark president, John T. Woodward vice president, Clyde H. Burroughs secretary and Horace Boutell treasurer.

—R. P.

**WICHITA**

The Wichita Art Association opened the season with an exhibition of paintings by William P. Silva. The twenty-nine canvases comprise landscapes in California, Arizona, Georgia and the Carolinas as well as a group from Europe, where Mr. Silva painted and exhibited during the summer of 1922. Included is the canvas that won an honorable mention at the Salon of the French Artists, entitled "Wind Swept Cypress." The exhibition was hung in the City Library and is scheduled to be shown in Emporia, Topeka, Lawrence and Kansas City.

The Wichita Art Association was organized in 1921. It began operations with a showing of the works of John Noble, a native son, and at the close of the exhibition purchased "Toilers of the Sea" for its permanent collection. Since then sixteen other exhibitions have been held, and there have been seven lectures by nationally known figures in the field of art. A free class has been in operation for a year where students may learn the rudiments of drawing and painting.

Birger Sandzen delivered a lecture before the Art Department of the Twentieth Century Club on Oct. 16.

Katherine English Smith will show a group of her paintings and sketches at the club during the month.

**SALT LAKE CITY**

Oil paintings and water colors belonging to the state are being exhibited at the University of Utah. As a supplement to the exhibition J. T. Harwood shows his pictures entitled "The March of the Seasons."

Between 300 and 400 pictures were on view at the State Fair this year. Among those represented were Lee Greene Richards, who has spent the past three years in Paris; La Compte Stewart, who has been studying the Great American Desert; A. B. Wright, Mary Teasdale, Joseph A. Everett, Waldo Midgley and J. T. Harwood. First prize in sculpture was awarded to "Catching Wild Horses" by J. A. Packer.

—Fred L. W. Bennett.

**INDIANAPOLIS**

A rotary group exhibition by six contemporary American artists, on view at the Herron Art Institute for the rest of October and a part of November, includes two canvases by Frederick Frieseke, three by John Young-Hunter, seven by Eugene Higgins, six by Alice Judson, six by Carolyn C. Mase and six by Jane Peterson.

Herman H. Wessel, of the faculty of the Cincinnati Art Academy, was the honor guest at the October tea given on the 15th by the art section of the Woman's Department Club.

**DENVER**

Roberta Balfour Thudichum, who as Roberta Balfour was dramatic editor of the *Denver Times* several years ago, is showing at Cyrus Boutwell's art store twenty paintings done entirely with the Palette knife. Among them are fruit and flower pieces and marines. Her studio is at Carmel, Cal., but she is stopping at Chappell House during her exhibition.

**CHICAGO**

The Art Institute displays twenty-eight complete models of stage settings designed by Julian Dove for the Chicago civic opera season beginning next month. They are made to the scale of one-quarter inch to the foot and are displayed with lighting effects and represent scenes from "Boris," "The Love of Three Kings," "Carmen," "Elysian Fields," "Tristan and Isolde," "Aida" and other operas. The artist joined the Chicago Opera Company's staff three years ago and is a member of the Palette & Chisel Club.

John Wenger exhibits paintings, panels and screens for grand opera uses in the same gallery. Mr. Wenger made designs for "Prince Igor," produced in Boston, and "Petruchka," produced at the Metropolitan.

Ten designs for the stage in black-and-white and color by Herman Rosse of the design department of the Art Institute are also shown.

In the recent celebration of thirty years' memories of the World's Columbian Exposition in Chicago a survey developed that thirty-one important paintings in the Art Institute came from the art galleries in the old Fine Arts Building in 1893.

The Art Institute of Chicago has added to its faculty Professor Edward T. Wimmer, of the Arts and Crafts School of Vienna, who will teach in the department of design and interior decoration. Miss Florence Spiehler and Miss Ruth Hutchins, of Rochester, N. Y., and Alphonse Iannelli, sculptor, have also become members of the faculty.

The Municipal Art League of Chicago is compiling a registry of works of art owned locally, including murals in public buildings and churches, stained glass and sculpture in the parks.

Leopold Seyffert, while in Paris during the summer, painted the portrait of Mrs. Edouard Jonas.

A portrait of Edward A. Ayer, the collector who has enriched the Field Museum and the Newberry Library with antiquities of great value, has been painted by Ralph Clarkson and will hang in the Newberry Library, where a portion of Mr. Ayer's collection of Maya art and Indian art is now being shown.

Mrs. John C. Shaffer presented the Chicago Woman's Club a mountain landscape painted in Colorado by Charles Partridge Adams.

Roullier's print rooms exhibit an extensive collection of etchings by Eugene Bejot.

Charles Sneed Williams' portraits of several women in society were shown at Ackermann's.

Thomas Whipple Dunbar is exhibiting paintings by Maurice Braun in his gallery of Americans at Ackermann's.

Karl Ouren, a member of the Palette & Chisel Club, shows forty landscapes in a one-man exhibit just opened. About two-thirds were executed in Norway, where he spent the summer.

Three new paintings are added to the Birch Bartlett collection of modern French art at the Institute. They are "Two Ladies of Avignon" by Lhote, "The Window" by Marcoussis, and "Landscape and Balustrade" by Henry Warquier.

—Lena May McCauley.

**CINCINNATI**

Paintings by the late Louis H. Meakin, ranging in scenes from Maine to the Canadian Rockies, are on exhibition at the Cincinnati Art Museum. The group makes an impressive collection.

Edward C. Volkert's "Early Morning Pastures," shown at Traxel's during the autumn festival, has been purchased by a local collector. It shows cattle emerging from a fog into the sunshine.

John Marqua has returned from Saugatuck, Mich., where he spent the summer painting at the summer school of the Chicago Art Institute.

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## BOSTON

H. Dudley Murphy's paintings provide the first one-man show of the season at the Guild of Boston Artists. Apart from two portraits the canvases are all landscapes and flower pieces.

In the print room at the Guild have been hung new plates by Frank W. Benson, Charles Woodbury, Howard E. Smith, Philip Little, Gertrude Fiske and Frederick Hall. A fresh note in the general show at the Guild is a gay picture of the Public Garden, Boston, by Arthur C. Goodwin.

The Boston Society of Arts and Crafts is exhibiting enameling work by members, and a group of new block prints by Harold Haven Brown. The society decided at a recent meeting to open a New York branch, and has leased a shop in the Heckscher Building at 7 W. 56th St., the New York Society of Craftsmen cooperating. It is hoped to have the shop open by Nov. 1.

Paintings and etchings by members of La Société des Graveurs Modernes Français are being shown at the Boston City Club under the supervision of one of the group, Georges Plasse. Of special interest are the etchings and aquatints in color by Plasse, Zamponi, Callot and Simon. Within the next three months the exhibition is to be shown in Worcester and Springfield, Mass.; Albany, Syracuse, Rochester, Buffalo, Cleveland, Toledo, Columbus, Cincinnati, Detroit, Chicago, Decatur, Ill.; Milwaukee, Minneapolis, Iowa City, Kansas City, St. Louis, Indianapolis, Pittsburgh, Harrisburg, Philadelphia, Baltimore, Washington and Wilmington.

The Museum of Fine Arts has acquired a collection of 376 prints and drawings, covering five centuries of art, by gift from Dr. William Norton Ballard. The Museum has lately published a catalogue of its collection of Indian art by Anada Coomeraswamy. The Museum has bought all the woodwork of three rooms in the Derby-Rogers house, Peabody, Mass., an excellent example of the early Federal period architecture. The rooms are to be set up intact at the Museum, thanks to the assistance of Miss Martha C. Codman, who will add the original furnishings of the rooms, property which she inherited.

Doll and Richards are showing a collection of etchings by Whistler, Haden Millet, Lepère, Bracquemond, Legros and Zorn.

R. C. and N. M. Vose are exhibiting paintings by modern American artists: Guy Wiggins, Frederick C. Frieseke, Leonard Ochtman, John J. Enneking, Howard Russell Butler, Emil Carlsen, Theodore Robinson, Charles H. Davis, Gardner Symons and others, besides "Autumn, Isle of Wight," by G. H. Boughton. —Ernest C. Sherburne.

## CHARLESTON, S. C.

The Gibbes Memorial Art Gallery was opened to the public for the season on Oct. 1. The Art Association has been awarded under the terms of the Henry W. Ranger fund a picture entitled "Falling Snow, New York" by Everett L. Warner, which is attracting much attention and is a beautiful example of his work.

Mrs. W. T. Colcock has presented to the association two miniatures by Charles Fraser, one of W. F. Colcock, 1804, and one of a Mr. Gillison, date unknown.

The hundred pictures selected by Leila Mehlbin from the Southern States Art League's exhibition at New Orleans will be shown here from Nov. 1 to 15.

## DAYTON

The third annual exhibition of American paintings from the Milch Galleries in New York has been opened. It includes canvases by T. W. Dewing, Dwight W. Tryon, Harry B. Lachman, Edmund Greacen, W. L. Metcalf, Richard Miller, Henry Golden Dearborn and J. Francis Murphy.

Day and night classes at the Art Institute have been opened. Theodore H. Pond, director, reports that commercial art and interior decoration are the most popular courses, even professional artists enrolling for the latter.

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## PROVIDENCE

Practically all the pictures of Miss Dyer, which are in pastel, the young artist did while on an extended sketching trip in Europe in company with her father, the well-known water colorist, H. Anthony Dyer. Miss Dyer's art is unusually original both in choice of subject and treatment. For the most part, the sitters are peasant types covering, however, a wide range from youth to old age. In the latter class the artist is especially successful in catching the wistful humor or tender pathos of expression and happily avoids an approach to caricature. In Miss Dyer's pictures these peasants and working people become intensely human and amusing. Among the pictures shown are "In the Public Gargens—Venice," "The Old Lady's Treasure," "Dora—Sarrento, Italy," "The Treasured Black Bonnet" and "M. Le Curé—Pyrenees Mts."

At the Tilden and Thurber Gallery an exhibition of water colors and oil paintings by American artists is now on. The fine landscape by Bruce Crane, done in his familiar manner in a series of tender grays, is perhaps the most important picture shown. Crane is also well represented by several smaller canvases and by an earlier example in water color.

George H. Bogert's idealized views of Venice are attractive and a good sunset is shown by Gustav Weigand. H. A. Vincent, Cullen Yates and Gardner Symons are well represented, and a small example each by Blakelock and Inness is included.

At the Rhode Island School of Design the annual autumn exhibition of paintings by leading American artists opened on Oct. 16 with canvases by Wayman Adams, George Bellows, Frank W. Benson, Joseph R. DeCamp, Emil Fuchs, John F. Folinsbee, Daniel Garber, William Glackens, Charles W. Hawthorne, Aldro T. Hibbard, Charles Hopkinson, John S. Sargent, Robert Spencer, Giovanni Troccoli, Martha Walter, William Ritschel, George Luks, John Sharpen, Leon Dabo, William C. Loring, H. E. Smith, Childe Hassam, Charles H. Davis and others. A feature of this show is Charles Hopkinson's portrait of Secretary of State Charles E. Hughes which was presented to Brown University last spring.

At the Providence Art Club, beginning Oct. 9, Miss Nancy Dyer showed portrait heads and character sketches done during her recent trip abroad and in Newport since her return. This will be followed by Mrs. Gertrude Parmelee's show, opening Oct. 23, and in turn by exhibitions by H. Cyrus Farum, by Wilfred Dunphy and then by the annual "Thumb Nail" show. —W. Alden Brown.

## COLUMBUS

Paintings by Hovsep T. Pushman are being shown at the Columbus Gallery of Fine Arts during October. They are aglow with brilliant Oriental lines, and among the fifteen on display there is great variety, scenes of old China, Armenia and other parts of the East being depicted.

Cartoons by Columbus newspaper artists are also on view at the Gallery. Next month Oriental art objects will be shown.

## BALTIMORE

Paintings of Palestine by Saul Raskin which were shown last year at the Peabody Institute and the Jewish Alliance have been on view again in the Peabody Gallery with others of American landscapes. The latter are in pure water color, and W. W. Brown, art critic of the *Baltimore News*, finds them possessed of more atmosphere and refinement than the eastern scenes.

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## PHILADELPHIA

The first comprehensive exhibition of the season opened Oct. 12 in the corridors of the Academy of Music under the auspices of the Print Club and the Art Alliance. It consists of a thoroughly representative group of etchers with 100 or more works, showing the whole field of print subjects. Some of the most recent work is hung for the first time on view here such as "The Fisherman's Return" by Blampied, "The Hurt Paw" by Eileen Soper, "Affection" by Lee-Hankey and "Mother and Child" by Heinzelman. F. Townsend Morgan depicts the sea; Herbert Pullinger, old American cities. E. H. Sudam has work in wood block prints; Frederick Reynolds, a mezzotint; Elizabeth Keith, colored woodblocks in broadly massed flat color. Etchings by John Taylor Arms, who is now in Paris, are shown. There are also works by Daniel Garber, Herbert Pullinger, H. Devitt Welsh, Frank W. Benson, Thornton Oakley, Ernest D. Roth, Earl Horter and Joseph Pennell.

Yarnall Abbott gave a studio exhibition of his summer work in oils Oct. 9 at 1711 Chestnut St. The scenes are from the vicinity of Rockport and are painted loosely on a dark ground giving a richness of color and feeling of air difficult to define. His Sicilian studies in tempera, made last winter and now invited to the water color show here, were on view.

The Sketch Club opened the main gallery with an exhibition by the Philadelphia Art Teachers' Association. One group consisted of the Brittany sketches by Isabel Hickey, and "Boothbay Birches, Maine," by Lee Haul Brennan. Several French sketches by Elizabeth Wherry, a portrait of an old man by Franz Lesshoft, and bright flower studies by Mabel B. Hall stood out in the fine arts, though the exhibit covered a wide range.

In the vestibule of the Pennsylvania Museum until Nov. 15 the collection of rare laces owned by Mrs. Edith Rockefeller McCormick is on view.

The Imps Art Club opened with an exhibition of honorary members Oct. 8 when works by Huger Elliott, Frank Copeland, Thornton Oakley, John R. Sinnock, Edward Warwick, Louis Milione, George Harding and M. W. Zimmermann were shown.

Mary Cassatt's etchings, some of them highly colored, are being exhibited at McClellan Galleries this month. The main subjects are portraits, women at the opera, and motherhood. At the same time peasant and ballet scenes etched by L. Brouet are on view.

Morgan Colt and the Davenports held their fourth annual exhibit recently at New Hope, where they showed recent work in weaving, painting and metal work.

Violet Oakley and Edith Emerson will hold a special exhibition in the Corcoran Gallery, Washington, of water colors and pastels done during their recent travels abroad.

The collection of oil paintings of the late John G. Johnson, which for years has lain in storage at an expense of a million and a half dollars to the City of Philadelphia, is now being transferred from storage to Johnson's old house at 510 South Broad St., where, by the terms of the will, the collection must remain. The proposed opening in July was deferred but at last the date of Oct. 24 has been definitely set.

—Edward Longstreth.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of THE ART NEWS, published weekly from October 15, 1923, to the last of June, monthly during July, August and September, at New York, N. Y., for October 1, 1923.

State of New York, County of New York: Before me, a Notary Public in and for the State and County aforesaid, personally appeared Samuel W. Frankel, who having been duly sworn according to law, deposes and says that he is the Business Manager of THE ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the dates shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor and business manager are:

Publisher: AMERICAN ART NEWS CO., Inc., 49 West 45th Street, N. Y. C.; Editor, Peyton Boswell, 49 West 45th Street, N. Y. C.; Managing Editor, none; Business Manager, S. W. Frankel, 49 West 45th Street, N. Y. C.

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3. That the known bondholders, mortgagees, and other security holders owing or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

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S. W. FRANKEL,  
Business Manager.

Sworn to and subscribed before me this 25th day of September, 1923.

HAROLD O. RUDD,  
Notary Public.

My commission expires March 30, 1925.  
(SEAL) Notary Public cert. filed in N. Y. C.

## Rodin's "Douleur" for Worcester Museum



"LA DOULEUR"

By AUGUSTE RODIN

Courtesy of Worcester Museum

The Worcester Art Museum has recently purchased Rodin's "Douleur" through the gallery of Mrs. Albert Stern. The work portrays a woman's head in life-size. It was one of the few casts of the subject made during Rodin's lifetime. The sculptor's model was Eleanor Duse.

## Women's Club Buys Paintings

The Department of Art of the Women's Department Club has added to its collection of paintings Laura McMillen's "Late Winter on the Ohio River," which was shown at the Herron Art Institute in Indianapolis and other galleries and won a prize at Muncie.

## Viennese Art on Tour

Viennese craft work sent out from the Viennese Shop representing the artists of the Wiener Werkstaette of Vienna is now being shown at the Dayton Museum, at Antioch College, Ohio, the Art Association of Denver and the Southwest Museum in Los Angeles.

## NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—Sports paintings and prints.  
Ainslie Galleries, 677 Fifth Ave.—Flower paintings by Carle J. Blenner, to Oct. 31.  
Anderson Galleries, Park Ave. and 59th St.—Sculptures by Bryant Baker; landscapes by Francesca Cugat; oils, water colors and drawings by Agnes Richmond; oils and water colors by Winthrop Turney; wool embroideries by Nita H. Homberg, Oct. 22 to Nov. 3.  
Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings.  
Art Center, 65-67 East 56th St.—Third annual exhibition of the seven constituent societies, through October.  
Art-in-Trades Club, Waldorf-Astoria—Interior decorations, furniture, etc., to Oct. 25.  
George Grey Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Mondays.  
Brooklyn Museum, Eastern Parkway—Recent acquisitions in early Italian art; French and Italian textiles from the XV to XIX centuries.  
Brown-Robertson Galleries, 415 Madison Ave.—Wood block prints by Eliza Gardiner and Margaret Patterson, beginning Oct. 22.  
Brunner Galleries, 43 East 57th St.—The work of Toshi Shimizu, beginning Oct. 23.  
Cartier & Co., 653 Fifth Ave.—Miniatures by F. Enid Stoddard, Oct. 22 to Nov. 3.  
Dudensing Galleries, 45 West 44th St.—Paintings by American and European artists.  
Durand-Ruel Galleries, 12 East 57th St.—Exhibition of modern French paintings.  
Ehrich Galleries, 707 Fifth Ave.—Special exhibition of paintings by old masters.  
Mrs. Ehrich's Gallery, 707 Fifth Ave.—Medals and miniatures by May Mott-Smith, to Oct. 31.  
Fakir Club, 11 East 44th St.—Water colors of the Rocky Mountains, by G. Bradford Ashworth, to Nov. 1.  
Fearn Galleries, 23 West 54th St.—Exhibition of old and modern masters; sculpture by Jo Davidson.  
Feragil Galleries, 607 Fifth Ave.—Paintings by William L. Lathrop, to Oct. 31; paintings by Eugene Savage, beginning Oct. 22.  
Fine Arts Bldg., 215 West 57th St.—33rd Annual Exhibition of the National Assn. of Women Painters and Sculptors, to Oct. 30.  
Folsom Galleries, 104 West 57th St.—Exhibition of American paintings.  
Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of American painting and sculpture.  
Kraushaar Galleries, 680 Fifth Ave.—Water colors by Gifford Beal, William Zorach, Maurice Prendergast, Reynolds Beal and George Luks, Oct. 15 to Nov. 3.  
Keppel Galleries, 4 East 39th St.—Etchings, drawings and water colors by Joseph Pennell.

Kennedy Galleries, 693 Fifth Ave.—Modern French etchings, to Oct. 31.  
Kneller Galleries, 556 Fifth Ave.—Portraits by Howard Chandler Christy, beginning Oct. 22.  
John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.  
Lew's & Simons, 612 Fifth Ave.—Old masters and art objects.  
Macbeth Galleries, 450 Fifth Ave.—Opening exhibition of American paintings, to Oct. 29.  
Metropolitan Museum, Central Park at 82nd St.—The Bal'd collection of Oriental rugs; paintings by modern Japanese artists; prints by Scotch, English and American contemporaries and designs for ornament before 1800.  
Milch Galleries, 108 West 57th St.—Paintings by Matilda Browne, beginning Oct. 22.  
Montross Gallery, 550 Fifth Ave.—Initial exhibition of The New Mexico Painters, to Oct. 27; recent pottery by H. Varnum Poor.  
National Arts Club, 119 East 19th St.—A special exhibition from the club's permanent collection, to Nov. 1.  
New Gallery, 600 Madison Ave.—Paintings by artists of the Woodstock group, beginning Oct. 26.  
N. Y. Public Library, Fifth Ave. and 42nd St.—"Making of a Japanese Print." Recent additions to the print collection.  
Pratt Institute, Ryerson St., Brooklyn—Paintings by Nelly Littlehale Murphy, to Oct. 25.  
Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.  
Rehn Galleries, 693 Fifth Ave.—Opening exhibition in new galleries of modern American paintings.  
Reinhardt Galleries, 606 Fifth Ave.—Exhibition of Tibetan Art, through October.  
School of Design and Liberal Arts, 212 West 59th St.—Paintings and foreign sketches by Irene Weir, A. E. Rivers, Iroquois Gasparo and Kimono Nicolaides, through October.  
Schwartz Gallery, 14 East 46th St.—Exhibition of etchings by Blampied.  
Scott & Fowles Galleries, 667 Fifth Ave.—Paintings by XVIII century and modern masters; bust of Victor Hugo by Rodin.  
Mrs. Stern's Gallery, 22 West 49th St.—Exhibition of paintings by Ben Silbert, to Nov. 1.  
Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in Barbizon and XVIII French and English paintings.

Vienesse Shop, 581 Fifth Ave.—Exhibition of Vienesse art.  
Wildenstein Galleries, 647 Fifth Ave.—Decorative canvases by Boulier, beginning Oct. 25.  
Howard Young Galleries, 634 Fifth Ave.—Formal opening of new gallery with portraits by Louis Betts, to Oct. 31.

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